

For Mr. Franz Hanfstaengl's Advt. see page 2 of cover.

THE TATE GALLERY

Illustrated Catalogue

For Messrs. Dowdeswell's Advt. see page 3 of cover.

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Illustrated Catalogue

THE TATE GALLERY

THE NATIONAL GALLERY
OF
BRITISH ART

WITH INTRODUCTION

BY

DAVID CROAL THOMSON

EDITOR OF "THE ART JOURNAL"

LONDON: "THE ART JOURNAL" OFFICE

26, IVY LANE, E.C.

1897

THE NATIONAL GALLERY OF BRITISH ART.

THE fulfilment of the ardent wish of every British artist has come about by the munificence of one man, Mr. Henry Tate, who has happily lived to see the public opening of the Gallery he has built and presented to the Nation.

For many years it has been the reproach of strangers visiting London that it was not possible to see good representative specimens of the Art of the present day as it is practised in these islands. Paris has had her famous Luxembourg devoted to living artists' works since the year 1818. The Hague, and many other foreign cities, long ago established similar collections ; and in the provincial towns of England and Scotland modern pictures are settled in public galleries—Liverpool, Manchester, Birmingham, and Glasgow, Dundee, and other cities, containing excellent permanent exhibitions of this character.

Mr. Henry Tate heard complaints of this want in London again and again, and having a fine collection of modern pictures, he resolved to present these pictures to the nation, together with a building worthy of the country's acceptance, with accommodation for a representative gathering of the works of modern British painters. The result is that we now possess one of the best galleries in the world devoted to the Art of the painters living in our own century.

Without counting the money value of the sixty-five pictures presented by Mr. Tate to the public, the cost of the building has been well over £100,000, and this has been borne entirely by this merchant prince.

Mr. Tate also announced in his address to the Prince of Wales at the opening ceremony that he has resolved to supplement his already great gift by providing the means to enlarge the picture galleries to about double the size. Such a gift deserves, and has indeed received, the fullest public acknowledgment, and Mr. Tate—who has, it is said, repeatedly declined honours offered to him by Royalty—possesses the satisfaction of knowing that his generosity has been well understood and appreciated.

In addition to the sixty-five pictures and two pieces of sculpture forming the Tate Collection there are in the new Galleries three other groups each possessing exceptional merit. There are the ever-increasing works of Art purchased by the Royal Academy under the bequest of Francis Chantrey, R.A., an eminent sculptor of his day (1781—1875). The arrangement of this bequest is that the money while it is still undisbursed remains in the control of the

President and Council of the Royal Academy, but so soon as a work of art, which must have been "executed in Great Britain," is purchased, this picture or piece of sculpture becomes the property of the nation. At the time of the opening of the new British Gallery in 1897 the numbers of these pictures and works in sculpture were seventy-three and twelve respectively.

In the two small octagon rooms in this Westminster Gallery are the eighteen pictures painted by George Frederick Watts, R.A., and recently presented by him to the country. These embrace some of the greatest subjects this master has produced, and are variations or duplicate pictures well known through Mr. Hollyer's photographs. Of these in the British Gallery a variation of "Love and Life" is in the Luxembourg in Paris, and "Love and Death" in the Metropolitan Art Museum, New York. It must be gratifying to the veteran to see this splendid group of his works so satisfactorily housed in the new Gallery in his native country.

Lastly, there are ninety-eight pictures from the modern portion of the National Gallery. Without robbing too severely the collection in Trafalgar Square, these pictures are all of great interest to visitors to the Tate Gallery. From time to time these may be changed for other pictures still at the older gallery, and the Director of the new British Gallery, Mr. Charles Holroyd, may be relied on to see that the present excellent level is never permitted to descend.

The Architect of the National Gallery of British Art is Mr. Sidney R. J. Smith, Fellow of the Institute of British Architects, who has successfully designed a building out-

wardly worthy of the nation's reception, while the interior sets off the pictures and works in sculpture to full advantage. It may be that the larger *salons* are somewhat too narrow for their length, and the Watts Room is possibly too confined for the masterpieces now hung therein ; but the light is admirably arranged, and either in summer or winter the illumination from the ceiling can by a judicious use of blinds be made to fall in the proper tone on the paintings. At first sight the Tynecastle tapestry on the walls seems somewhat dark, but there is no doubt it shows off the pictures well, and no brilliancy is lost, while no delicacy is overpowered.

In a note supplied by the Architect, Mr. Sidney Smith, he says : "The architectural style of the building is a free classic, with a Greek feeling to the mouldings and ornament. The chief feature of the front elevation is the lofty central portion, with a portico of six Corinthian columns with pediment over : this portion projects some distance beyond the main face of the building and has a flight of steps up to the entrances (which are between the columns), and at the extreme ends are two pavilions which internally are octagons. These pavilions have an order of Corinthian pilasters raised on pedestals and terminating in pediments,—between the pilasters are deep niches with an Ionic order of columns and pilasters supporting entablatures with semicircular arches over.

"Between the end pavilions and the central portion is a plain ashlar wall to give relief to the surrounding features ; in the centre of this plain part is another niche flanked with Ionic pilasters with a small Doric order between them, with semicircular arch over to form the niche. The Ionic order

finishes with a pediment. A rusticated basement, 10 feet high, runs entirely round the elevations, supporting a pedestal treatment 6 feet high, from which the various orders of columns and pilasters spring. The length of the front elevation is 290 feet, that of the side, including the projecting central portion, is 140 feet.

“There are seven picture galleries, all lighted from the top, three of them 59 feet long by 32 feet wide, the long gallery 93 feet long and 32 feet wide, and the square gallery 32 feet by 32 feet.

“The insides of the flanking pavilions are treated as octagons, 31 feet 6 inches in diameter, and are picture galleries. They are lighted from the top by a glass dome with panelled and ornamental plaster ribs and cornices, the height from floor to apex of dome being about 46 feet.”

The Gallery was opened by the Prince and Princess of Wales on July 21st, 1897, and the chief representatives of Art were invited, members of the Royal Academy being there in large numbers. Sir William Harcourt, who had proposed the site of Millbank for the Gallery, and Mr. Arthur Balfour, attending on behalf of the Government, made speeches explanatory of the initiation and progress of Mr. Tate's scheme.

Mr. Tate's own remarks at the opening are specially worth recording, as they show the generous yet modest character of the man. He said :—

“Some years ago I learnt that a great want was felt of some place where works of Modern Art could be seen at any time of the year, and I decided that if I could succeed in obtaining from the Government a suitable plot of land I would build a gallery for the permanent exhibition of British Art. Sir William Harcourt warmly interested himself in my proposal, and chiefly through him the Government liberally placed this site at my disposal. These galleries are already nearly full, and, as it is evident that much more hanging space will be required, I propose to utilize the remainder of the land granted by the Government in building the extension, plans of which may be seen on the corridor walls. The Government has promised to maintain the gallery, and the Trustees of the National Gallery have undertaken the management of it, which is not only a great satisfaction to me, but is a guarantee to the public for its good government. The designs of the architect, Mr. Sidney Smith, I think, speak for themselves, and they have been excellently carried out by the contractors, Messrs. Higgs and Hill. The pictures have been hung with much care and taste by Sir William Agnew and Sir Edward Poynter, and I am greatly indebted to them for the interest they have taken in the work. To-day your Royal Highness puts the crown on the undertaking by graciously opening this gallery, for which I thank your Royal Highness with all my heart ; and I venture to hope that the event, occurring in this memorable year of the reign of our honoured and beloved Queen, may be taken as a happy augury of its success. I beg to offer to your Royal Highness the deeds conveying my gift to the nation.”

The Prince of Wales at the close of the proceedings made a speech which showed he had thoroughly mastered the

scheme of the new gallery, and he concluded with an expression of thanks which was warmly received by the large audience. The Prince said :—

“ Let me express to Mr. Tate the very great pleasure it has given to me, and the Princess, and other members of my family, to take part in these proceedings. I give way to none in the love and appreciation that I have of Art, and I can assure you all, ladies and gentlemen, that among the many duties I have had to perform this year, and the many ceremonials which I have attended, none of them have given me greater pleasure than the one in which I am taking a part to-day. We have indeed every reason to be most grateful to Mr. Tate for his most munificent gift. We all know what large collections of Art there are in this country, and the difficulties of finding the room for them in this admirable building, so well lighted and so well arranged. We have already around us the most beautiful pictures—the 65 which Mr. Tate has presented himself, then the pictures of the Chantrey bequest, some very fine pictures which are the gift of Mr. Watts, and last, but not least, pictures from the National Gallery. It has been alluded to that this site was occupied by Millbank prison. I am glad to think that in its place we have this beautiful Temple of Art instead of a building where unfortunate criminals were undergoing punishment. I am inclined to think that in the gift which Mr. Tate has made to the nation, the nation will take now the place of the gaoler by taking care of all these valuable pictures, which I hope will ever remain within these walls, and to which many more, I hope, may be added. I thank you extremely for having asked me to come here to-day, and may I be bold

enough to say that in the name of our entire nation we thank you from the bottom of our hearts for this munificent gift."

The Tate pictures will probably be the most attractive for a long time to come, for they have not hitherto been seen publicly as a collection. The Chantrey pictures were exhibited at the South Kensington Museum for several years.

Of the Tate collection the three splendid Society pictures by Mr. Orchardson are remarkable. "The Doctor," by Mr. Fildes, is probably the most popular picture painted at the end of this century. Millais' "North-West Passage," "Knight Errant," "Ophelia," and "The Vale of Rest," are all of the finest quality, the last-named being specially successful.

Of the Chantrey pictures, besides Mr. Orchardson's "Napoleon on board the Bellerophon," forming with "The Young Duke" the artist's highest achievement, there are Mr. Swan's luscious "Prodigal Son," a work specially to be studied by the young painter; Sir Edward Poynter's *chef d'œuvre*, "A Visit to Æsculapius;" Mr. Sargent's "Carnation, Lily, Lily, Rose;" and Mr. Clausen's "Girl at the Gate."

Only this little need be said of the works exhibited. To the visitor the works themselves speak more vividly than any description, and even to those residing at a distance the illustrations give a fair idea of the contents of the Gallery.

This much, however, let me add: no one, with or without a knowledge of the Art of to-day in other countries, need hesitate

to take the most fastidious connoisseur to see the productions of the nineteenth century in painting and sculpture in Great Britain. With possibly one exception only—that of Holland, where the general level of artistic work is very high at this time—no other school of painting excels the British. France at present is feeble, with a few brilliant exceptions ; Germany has only one or two really good artists ; Italy has perhaps one ; while Spain, Belgium, and other countries appear almost barren. Let us rejoice, therefore, in the vitality exhibited by the present British school in this new Gallery, and let us hope that the donor's wish will be fulfilled, and a new era for our own artists date from the day of its successful inauguration.

D. C. T.

NOTICE.

THE NATIONAL GALLERY OF BRITISH ART is open to the Public free on Mondays, Tuesdays, Wednesdays, and Saturdays, from 10.0 a.m. to 6.0 p.m., and on Sundays from April to September, between the hours of 2.0 p.m. and 6.0 p.m. On Students' Days (Thursdays and Fridays) from 11.0 a.m. to 5.0 p.m. on payment of Sixpence.

ILLUSTRATIONS

The Tate Collection.



MERCY, ST. BARTHOLOMEW'S DAY,
By Sir J. E. Millais, Bart., P.R.A



BLOSSOMS.

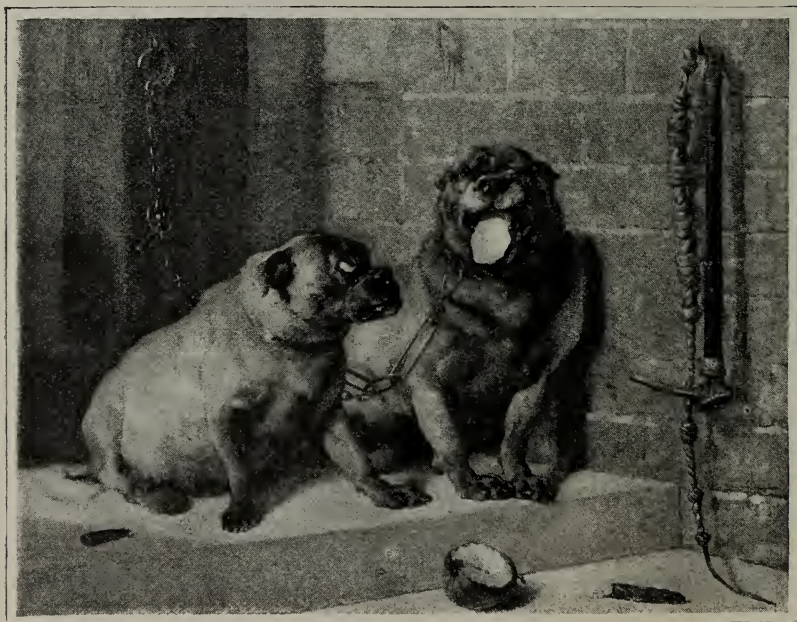
By Albert Moore.



THE SEAWEED RAKER.

Room I II. No. 1514.

By J. C. Hook, R.A.



UNCLE TOM AND HIS WIFE FOR SALE.

Room III. No. 1533 |

By Sir Edwin Landseer, R.A.



HIS FIRST OFFENCE.

By Mrs. H. M. Stanley.

Room III. No. 1567.]



HUSH!

By Frank Holl, R.A.

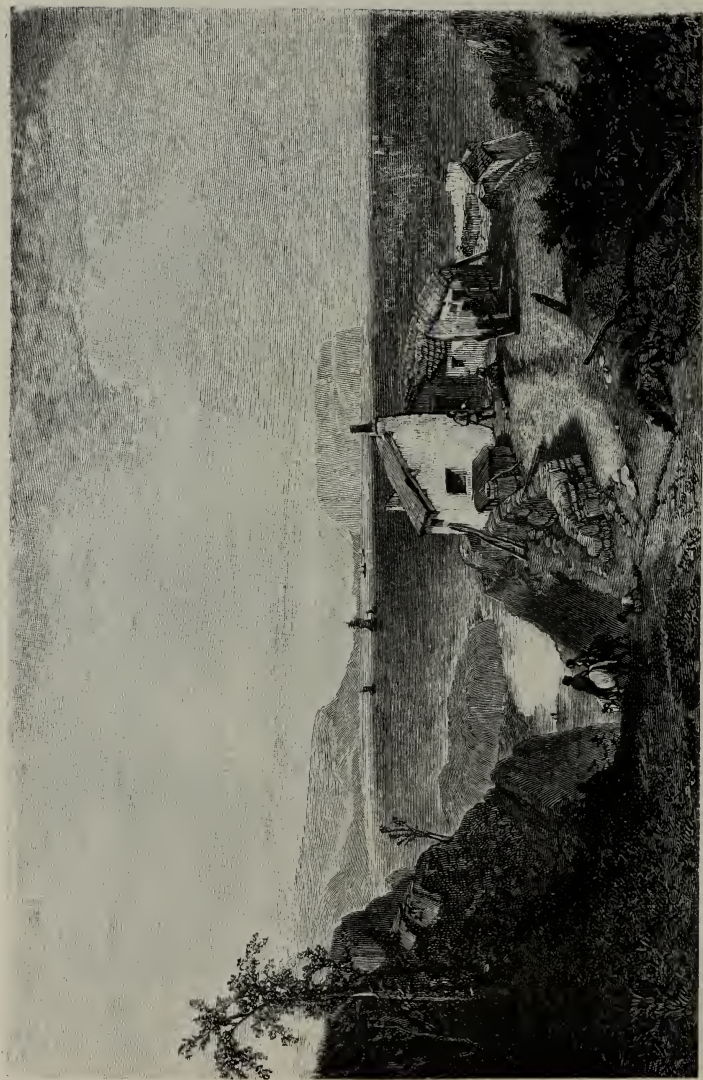
Room III, No. 1335.]



HUSHED

By Frank Holl, R.A.

From III. No. 1536.]



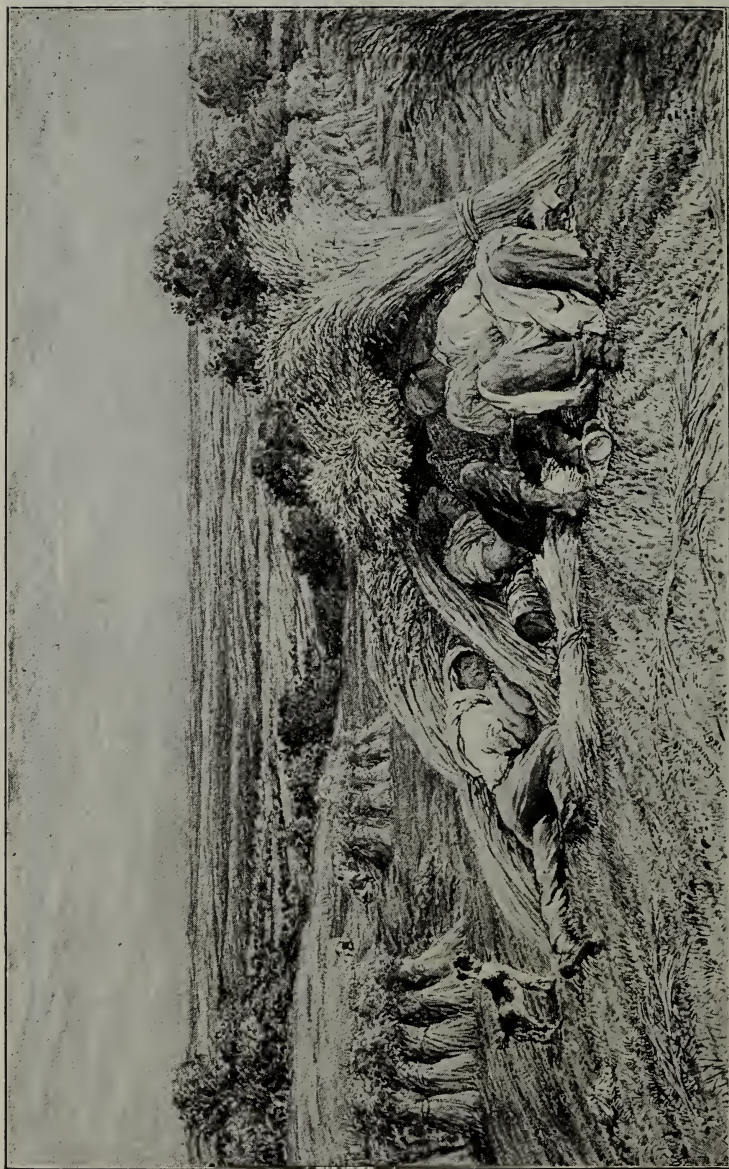
ALUM BAY.

By J. B. Pyne.

Room III, No. 1345.

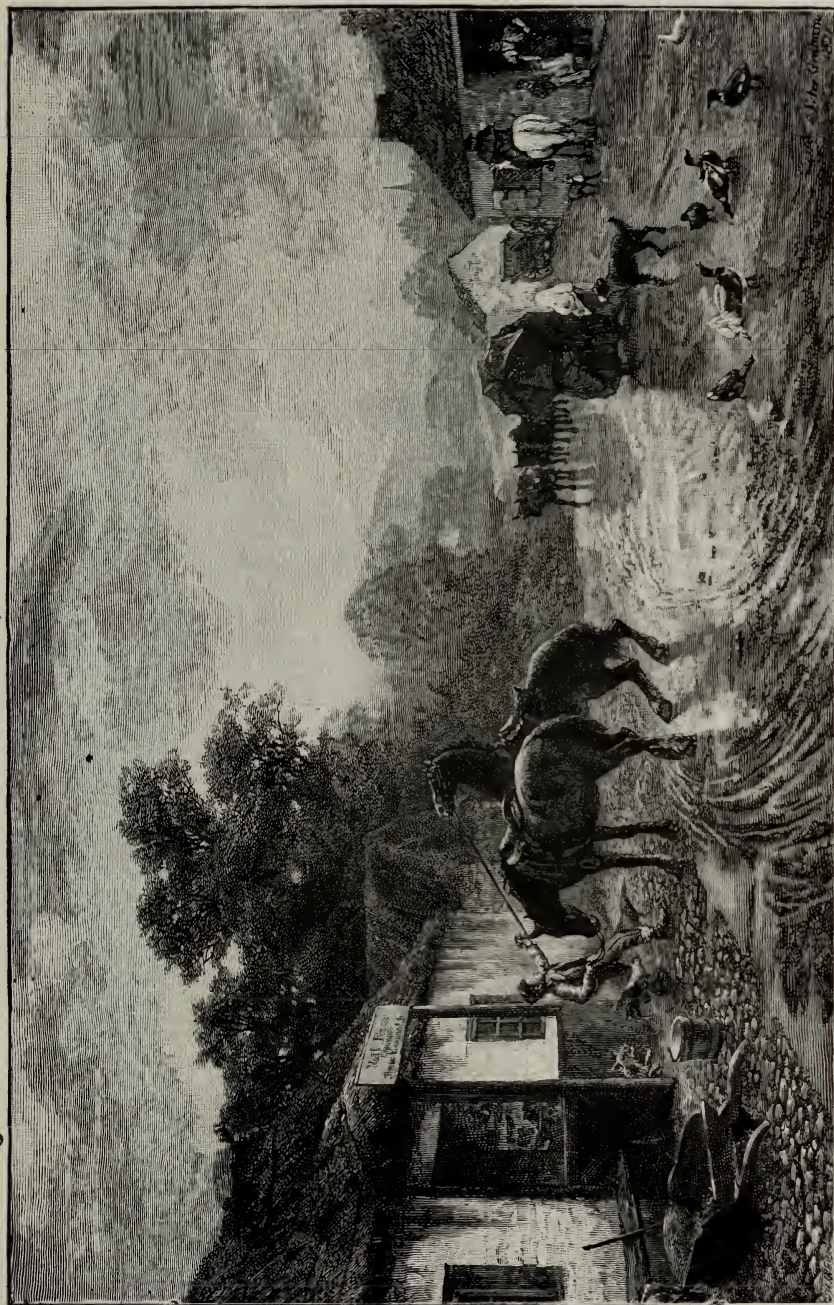


WEEDING THE PAVEMENT
By G. H. Boughton, R. A.

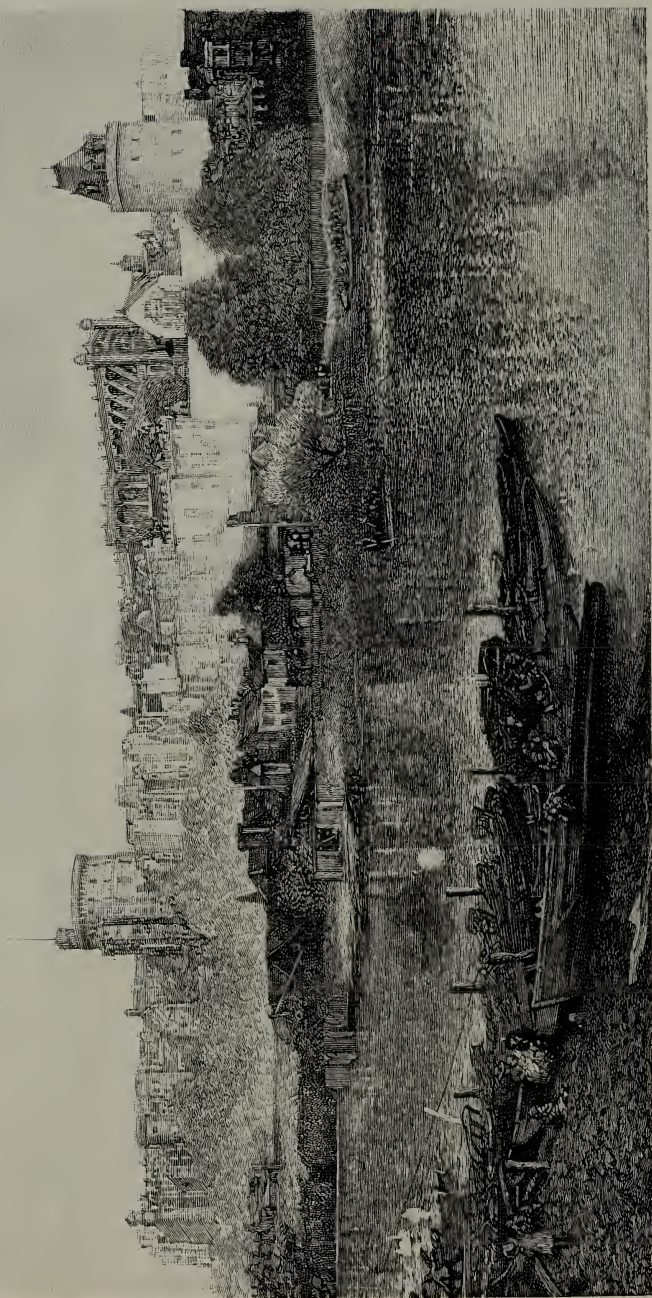


NOONDAY REST.

By John Linnell.



A RAINY DAY.
By Peter Graham, R.A.

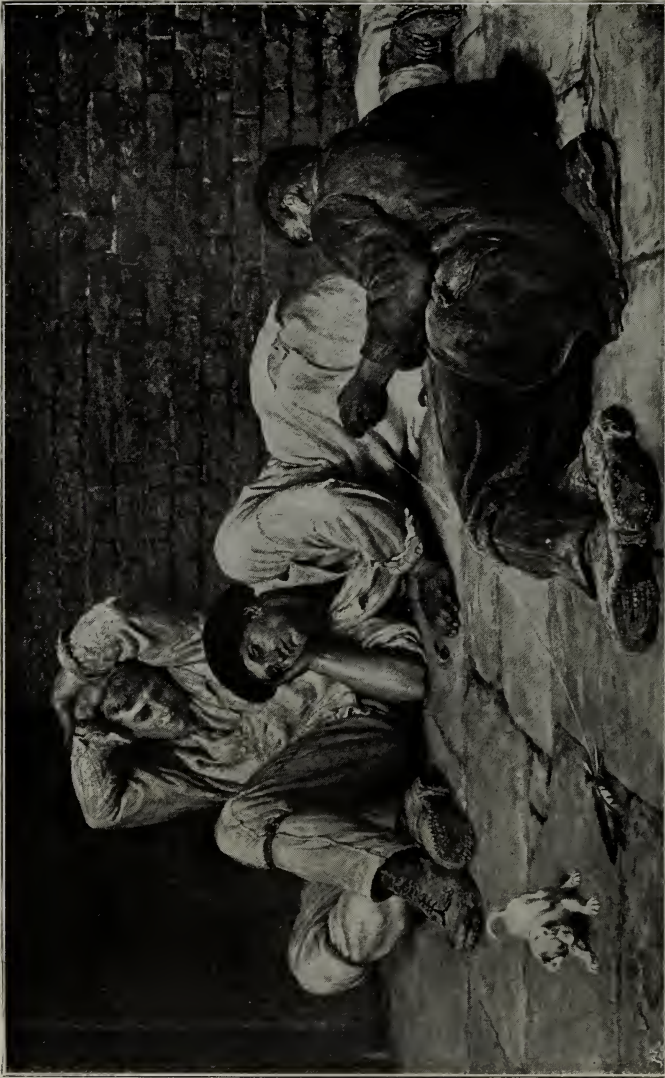


WINDSOR CASTLE,
By Alfred Hunt.



A COUNTY CRICKET MATCH.

By John R. Reid.



GIANTS AT PLAY.
By Briton Riviere, R.A.



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THE VALLEY OF THE LLUGWY.

By B W Llaier A.R.A.



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THE NORTH-WEST PASSAGE.

Room III. No. 1569.]

By Sir J. E. Millais, Bart. P.R.A.



WAYSIDE PRAYER.

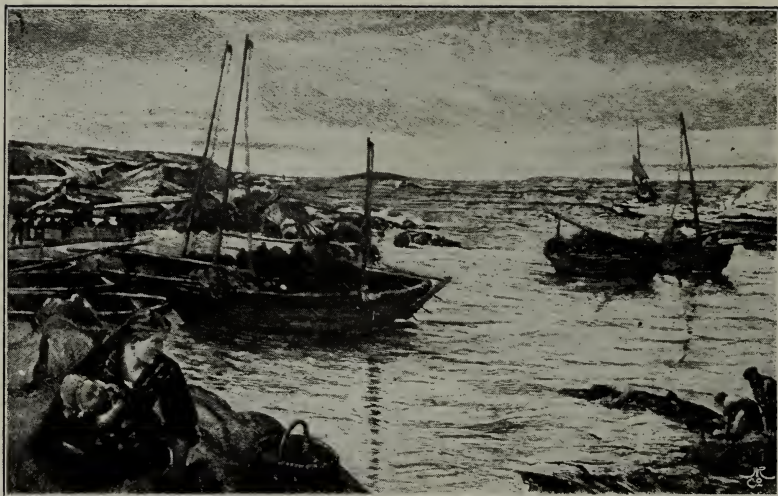
Room III. No. 1537.]

By Erskine Nicol, A.R.A.



FAULTS ON BOTH SIDES.

By Thomas Faed, R.A.



[HOME WITH THE TIDE.]

Room III. No. 1512.

By J. C. Hook, R.A.



MAROONING.

Room III. No. 55.

By E. J. Gregory, A.R.A.



THE ORPHANS.

By T. B. Kennington.



CUPID'S SPELL.



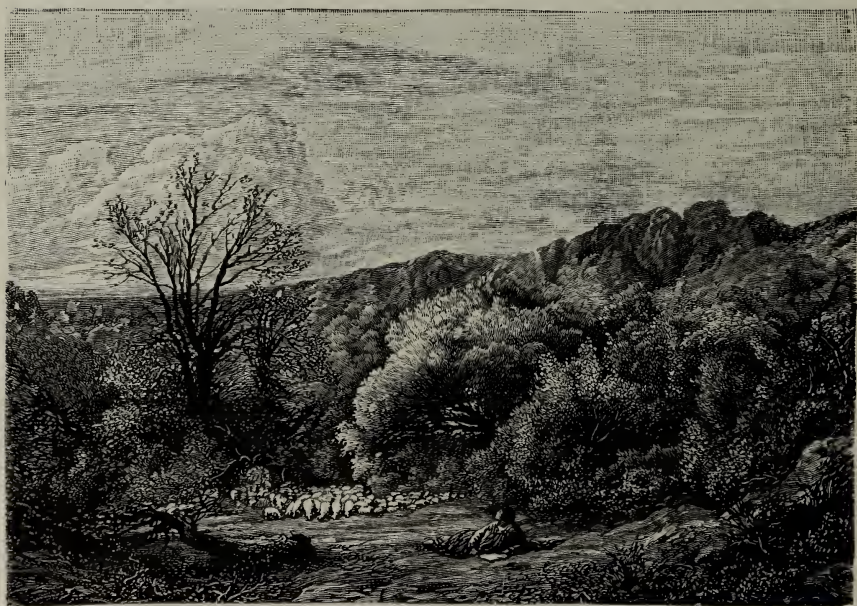
THE HIGHLAND MOTHER.

By Thomas Faed, R.A.



SWEETHEARTS AND WIVES.

Room III. No. 1552.]

By S. E. Waller,

CONTEMPLATION.

Room III. No. 1547.]

By J. Linnell,



THE SILKEN GOWN.
By Thomas Faed, R.A.

The Chantrey Bequest.



THE ANNUNCIATION.

By Arthur Hacker, A.R.A.

Room 1. No. 1576.



THE WANING OF THE YEAR,
By Ernest Parton.

Room VI, No. 1628.]



MORNING GLORY.
By M. Ridley Corbet.

Room VII, No. 1392.]



"CARNATION, LILY, LILY, ROSE."

Room VII. No. 1615.

By J. S. Sargent, R.A.



A HOPELESS DAWN.

Room VI. No. 1627.¹

By Frank Bramley, A.R.A.



THE DOG IN THE MANGER.

Room I. No. 1581.]

By Walter Hunt.



SUNSET AT SEA.

Room VII. No. 1603.]

By Edwin Hayes.



PSYCHE.

By G. F. Watts, R.A.

Room I. No. 1585.



RETURNING TO THE FOLD.

By H. W. B. Davis, R.A.

Room VII. No. 1608.)



AMY ROBSART.

Room VII. No. 169. By W. F. Yeames, R.A.



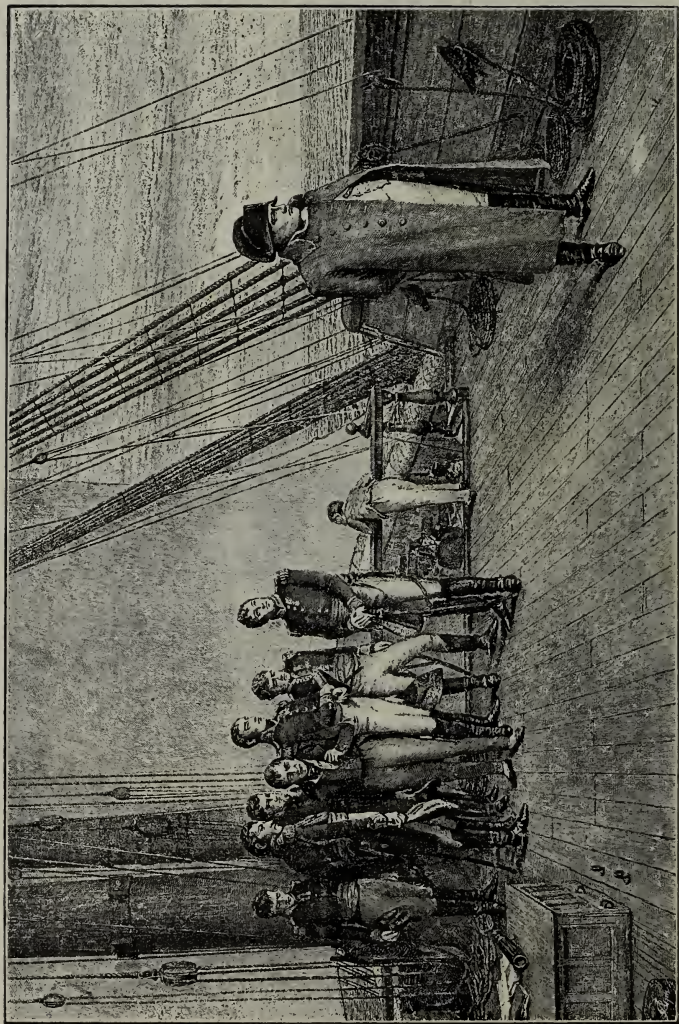
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PILCHARDS.

By C. Napier Hemy.

Room VII. No. 1675.



BEYOND MAN'S FOOTSTEPS.
By Briton Riviere, R.A.



LOVE LOCKED OUT. [Photo, Fredk. Hollyer.]

Room I. No. 1573.]

By Mrs. Anna Lea Merritt.



THE GIRL AT THE GATE.

By George Clausen, A.R.A.

Room VII. No. 1612.]



THEIR ONLY HARVEST.

By Colin Hunter, A.R.A.

Room I. No. 1579.]



HUDSON'S LAST VOYAGE.

Room VII. No. 1616.]

By Hon. John Collier.



JUNE IN THE AUSTRIAN TYROL.

Room I. No. 1571.]

By John MacWhirter, R.A.



THE SWINEHERD GURTH, THE SON OF BEOWULPH.

Room VII. No. 1606.]

By C. E. Johnson.



ALLELUIA !

Room I. No. 1500.]

By T. C. Gotch.



IN A FOG.

Room VII. No. 1648.]

By David Farquharson.



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BETWEEN TWO FIRES.

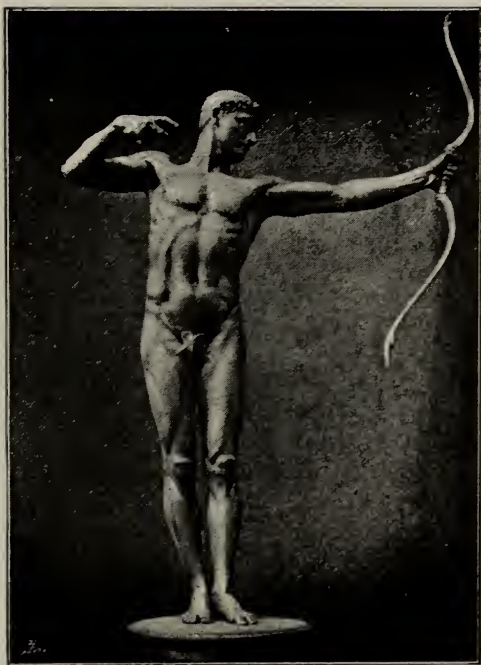
[Room VII. No. 1611.]

By F. D. Millet.



FOLLY.

By E. Onslow Ford, R.A.



TEUCER.

By Hamo Thornycroft, R.A.



THE NYMPH OF LOCH AWE,

By F. W. Pomeroy.



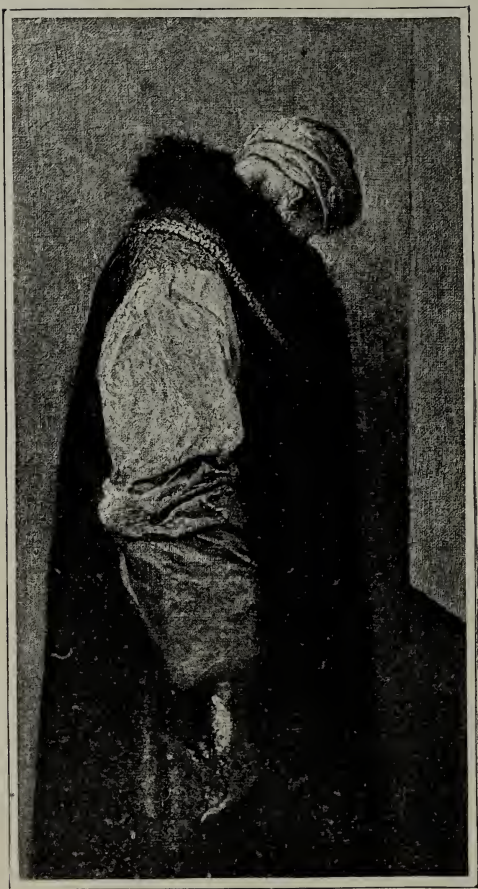
AN INDIAN RHINOCEROS.
By Robert Stark.



PERSEUS RESCUING ANDROMEDA.

By Henry C. Fehr.

THE WORKS OF
G. F. WATTS, R.A.



[Photo, Fredk. Hollyer.]

FOR HE HAD GREAT POSSESSIONS.

By G. F. Watts, R.A.

Room VI, No. 1632.]



[Photo, Fredk. Hollyer.]

CONSCIENCE, THE DWELLER IN THE INNERMOST.

By G. F. Watts, R.A.

Room VI. No. 1631.]



[Photo, Fredk. Hol'yer.

MAMMON.

Room VI. No. 1630.]

By G. F. Watts, R.A.



THE DRAY HORSES, NOON-DAY REST.

By G. F. Watts, R.A.

Room VI. No. 1633.]

[Photo, Fredk. Hol'yer



[Photo, Fredk. Hollver

CHAOS.

By G. F. Watts, R.A.

Room 11, No. 1647.]



[Photo, Fredk. Hollyer.

THE SPIRIT OF CHRISTIANITY.

By G. F. Watts, R.A.

Room II. No. 1837.]



[Photo, Fredk. Hollyer

THE MESSENGER.

By G. F. Watts, R.A.

Room II. No. 1846.

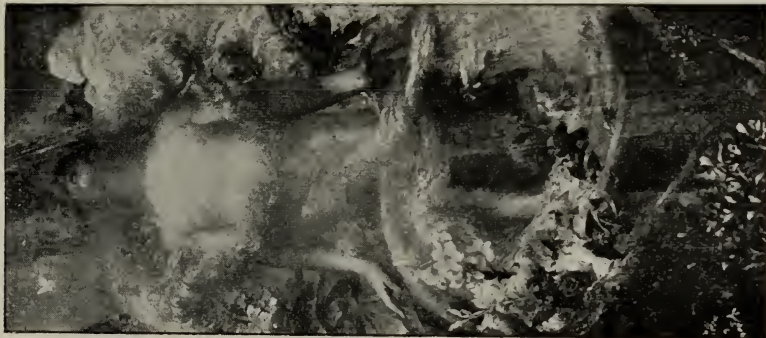


[Photo, Fredk. Hollyer.

EVE TEMPTED.

By G. F. Watts, R.A.

Room II. No. 1642.]



[Photo, Fredk. Hollyer.

"SHE SHALL BE CALLED WOMAN."

By G. F. Watts, R.A.

Room II. No. 1643.]



[Photo, Fredk. Hollyer

EVE REPENTANT.

By G. F. Watts, R.A.

Room II. No. 1644.]



CHRIST LAMENTING OVER JERUSALEM.

By Sir Charles L. Eastlake, P.R.A.

Room IV. No. 397.]



MALVOLIO AND THE COUNTESS.

By Daniel Maclise, R.A.

Room IV. No. 423.]

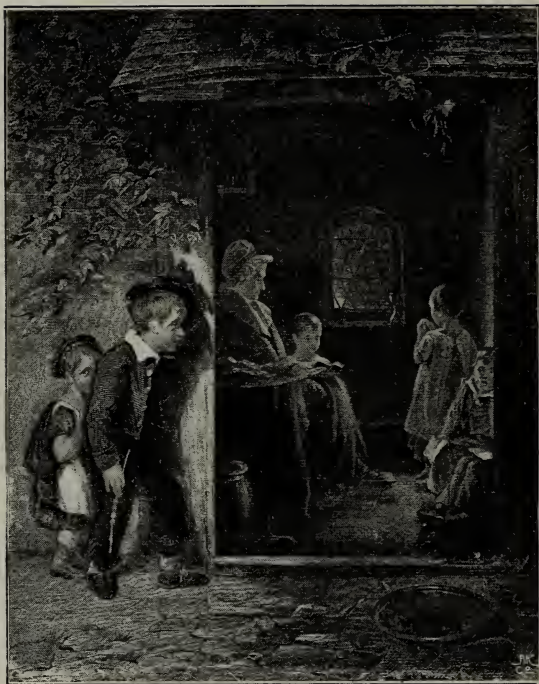


BEATA BEATRIX.

[Photo, Fredk. Hollyer. .

Room V. No. 1279.]

By G. C. D. Rossetti.



GOING INTO SCHOOL.—THE TRUANT.

Room IV. No. 436.

By Thomas Webster, R.A.



THE SOUTH-SEA BUBBLE.

Room IV. No. 432.]

By E. M. Ward R.A.



THE MAID AND THE MAGPIE.
By Sir Edwin Landseer, R.A

Room IV. No. 609.]



THE WINDMILL.

Room IV. No. 439.]

By John Linnell.



JOHN KNOX PREACHING BEFORE THE LORDS OF THE CONGREGATION.

Room IV. No. 894.]

By Sir David Wilkie, R.A.



DUTCH BOATS IN A CALM.

By E. W. Cooke, R.A.

Room IV. No. 447.]



THE LAKE OF COMO.

By Clarkson Stanfeld, R.A.

Room IV. No. 406.]



THE PLAY SCENE IN HAMLET.

Room IV. No. 422.]

By Daniel Maclise, R.A.



SANCHO PANZA IN THE APARTMENT OF THE DUCHESS.

Room IV. No. 402.]

By C. R. Leslie, R.A.



UNCLE TOBY AND WIDOW WADMAN IN THE SENTRY BOX.

By C. R. Leslie, R.A.

Room IV. No. 402.]



RED CAP.

By George Lance.

Room IV. No. 442.]



BLIND MAN'S BUFF.

By Sir David Wilkie, R.A.

Room IV. No. 921.]



DR. JOHNSON IN THE ANTE-ROOM OF LORD CHESTERFIELD.

Room IV. No. 430.]

By E. M. Ward, R.A.



JAMES II. RECEIVING THE NEWS OF THE LANDING OF THE PRINCE OF ORANGE IN 1688.

Room IV. No. 616.]

By E. M. Ward, R.A.



FEMMES EN PRIÈRE
By Alphonse Legros.

CATALOGUE.

CATALOGUE.

- | NOS. | TITLE. | ARTIST. |
|------|---|--|
| 231. | PORTRAIT OF THOMAS
DANIELL, R.A. | <i>Sir David Wilkie, R.A.</i> |
| 328. | THE FIRST EARRING . | <i>Sir David Wilkie, R.A.</i> |
| 331. | NEWSMONGERS . . . | <i>Sir David Wilkie, R.A.</i> |
| 353. | YORICK AND THE GRISETTE | <i>G. S. Newton, R.A.</i> |
| 354. | DUTCH GIRL AT A WINDOW | <i>G. S. Newton, R.A.</i> |
| 374. | THE COLUMN OF ST. MARK,
VENICE | <i>Richard P. Bonnington</i> |
| 379. | LANDSCAPE. TWO LYCIAN
PEASANTS SEATED ON THE
GROUND; MOUNT MASSI-
CYTUS IN THE DISTANCE . | <i>William J. Müller</i> |
| 397. | CHRIST LAMENTING OVER
JERUSALEM (<i>p.</i> 62) | <i>Sir Charles L. Eastlake, P.R.A.</i> |
| | <p>“O Jerusalem, Jerusalem, thou that killest the prophets, and stonest them that are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings. and ye would not! Behold, your house is left unto you desolate.”—<i>St. Matthew</i> xxiii. 37, 38.</p> <p>“And as he sat upon the Mount of Olives, the disciples came unto him privately, saying, Tell us, when shall these things be?”—<i>St. Matthew</i> xxiv. 3.</p> <p>“And he said, When ye shall see Jerusalem compassed with armies, then know that the desolation thereof is nigh.”—<i>St. Luke</i> xxi. 20.</p> <p>“When they shall say peace and safety; then sudden destruction cometh upon them.”—<i>1. Thess.</i> v. 3.</p> | |
| 398. | HAIDÉE, A GREEK GIRL . | <i>Sir Charles L. Eastlake, P.R.A.</i> |
| 399. | ESCAPE OF THE CARRARA
FAMILY FROM THE PUR-
SUIT OF THE DUKE OF
MILAN, 1389 | <i>Sir Charles L. Eastlake, P.R.A.</i> |

- | NOS. | TITLE. | ARTIST. |
|------|--|---|
| 400. | INTERIOR OF THE CATHEDRAL
AT BURGOS, NORTH TRAN-
SEPT | <i>David Roberts, R.A.</i> |
| 401. | CHANCEL OF THE COLLEGIATE
CHURCH OF ST. PAUL AT
ANTWERP. | <i>David Roberts, R.A.</i> |
| 402. | SANCHO PANZA IN THE
APARTMENT OF THE
DUCHESS (<i>p.</i> 68)
<i>Don Quixote</i> , <i>p.</i> 2, <i>c.</i> 33. | <i>Charles R. Leslie,</i>
<i>R.A.</i> |
| 403. | UNCLE TOBY AND WIDOW
WADMAN IN THE SENTRY
BOX (<i>p.</i> 69) | <i>Charles R. Leslie,</i>
<i>R.A.</i> |
| | <p>"I protest, Madam," said my uncle Toby, "I can see nothing whatever in your eye." "It is not in the white," said Mrs. Wadman. My uncle Toby looked with might and main into the pupil."—<i>Tristram Shandy</i>.</p> | |
| 404. | ENTRANCE TO THE ZUYDER
ZEE, TEXEL ISLAND | <i>Clarkson Stanfield,</i>
<i>R.A.</i> |
| 405. | THE BATTLE OF TRAFALGAR,
AND THE VICTORY OF
LORD NELSON OVER THE
COMBINED FRENCH AND
SPANISH FLEETS, OCTOBER
21ST, 1805 | <i>Clarkson Stanfield,</i>
<i>R.A.</i> |
| 406. | THE LAKE OF COMO (<i>p.</i> 67) . | <i>Clarkson Stanfield,</i>
<i>R.A.</i> |
| | <p>". And now the purple mists
Rise like a curtain ; now the sun looks out,
Filling, o'erflowing with his glorious light
This noble amphitheatre of hills ;
And now appear as on a phosphor sea
Numberless barks, from Milan, from Pavia ;
Some sailing up, some down, and some at rest ;
Lading, unlading, at that small port-town
Under the promontory—its tall tower
And long flat roofs, just such as Gaspar drew,
Caught by a sunbeam starting through a cloud,
A quay-like scene, glittering and full of life,
And doubled by reflection."—<i>Roger's Italy</i>.</p> | |
| 407. | THE CANAL OF THE GIU-
DECCA, AND CHURCH OF
THE JESUITS, VENICE | <i>Clarkson Stanfield,</i>
<i>R.A.</i> |

- | NOS. | TITLE. | ARTIST. |
|------|--|----------------------------------|
| 431. | THE DISGRACE OF LORD CLARENDON, AFTER HIS LAST INTERVIEW WITH THE KING, WHITEHALL PALACE, 1667 | <i>Edward Matthew Ward, R.A.</i> |
| 432. | THE SOUTH - SEA BUBBLE, A SCENE IN CHANGE ALLEY IN 1720 (<i>p.</i> 64) | <i>Edward Matthew Ward, R.A.</i> |

"The earth hath bubbles, as the water hath;
And these are of them."—*Macbeth*.

"The crowds were so great within doors that tables with clerks were set in the streets. In this motley throng were blended all ranks, all professions, and all parties—churchmen and dissenters, Whigs and Tories, country gentlemen and brokers. An eager strife of tongues prevailed in this second Babel; new reports, new subscriptions, new transfers flew from mouth to mouth; and the voice of ladies (for even many ladies had turned gamblers) rose loud and incessant above the general throng."—*Lord Mahon's History of England*.

"Our greatest ladies hither come
And ply in chariots daily,
Or pawn their jewels for a sum
To venture it in Alley."

Ballad of the Time.

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|------|---|------------------------------|
| 437. | THE FISHERMAN'S HOME, SUNRISE | <i>Francis Danby, A.R.A.</i> |
| 438. | WOODCUTTERS | <i>John Linnell</i> |
| 439. | THE WINDMILL (<i>p.</i> 66) | <i>John Linnell</i> |
| 442. | RED CAP (<i>p.</i> 70) | <i>George Lance</i> |
| 443. | FRUIT: PINEAPPLE, GRAPES, AND MELON, ETC. . . . | <i>George Lance</i> |
| 444. | SCENE FROM "LE DIABLE BOITEUX" | <i>Augustus L. Egg, R.A.</i> |
| 446. | THE PRIDE OF THE VILLAGE | <i>J. C. Horsley, R.A.</i> |

"She never even mentioned her lover's name, but would lay her head on her mother's bosom and weep in silence. In this way she was seated between her parents one Sunday afternoon; the lattice was thrown open, and the soft air that stole in brought with it the fragrance of the clustering honeysuckle which her own hands had trained round the window.

"A tear trembled in her soft blue eye. Was she thinking of her faithless lover? or were her thoughts wandering to that distant churchyard into whose bosom she might soon be gathered?"

Washington Irving's Sketch Book.

- | NOS. | TITLE. | ARTIST. |
|------|--|---|
| 447. | DUTCH BOATS IN A CALM (p.67) | <i>E. W. Cooke, R.A.</i> |
| 448. | THE BOAT HOUSE | <i>E. W. Cooke, R.A.</i> |
| 450. | A VILLAGE HOLIDAY OF THE
OLDEN TIME | <i>Frederick Goodall,
R.A.</i> |
| | <p>"When the merry bells ring round,
And the jocund rebecks sound,
To many a youth and many a maid,
Dancing in the chequered shade;
And young and old come forth to play
On a sunshine holiday."—<i>Milton's L'Allegro.</i></p> | |
| 451. | THE TIRED SOLDIER: FRENCH
PEASANTS RESTING AT A
ROADSIDE WELL | <i>Frederick Goodall,
R.A.</i> |
| 452. | THE FRUGAL MEAL . . . | <i>John F. Herring</i> |
| 563. | JERUSALEM AND THE VALLEY
OF JEHOSEPHAT FROM
THE HILL OF EVIL
COUNSEL | <i>Thomas Seddon</i> |
| 608. | ALEXANDER AND DIOGENES. | <i>Sir E. Landseer, R.A.</i> |
| 609. | THE MAID AND THE MAGPIE
(p. 65) | <i>Sir E. Landseer, R.A.</i> |
| 615. | THE DERBY DAY | <i>W. P. Frith, R.A.</i> |
| 616. | JAMES II. IN HIS PALACE OF
WHITEHALL RECEIVING
THE NEWS OF THE LAND-
ING OF THE PRINCE OF
ORANGE IN 1688 (p. 71) | <i>Edward Matthew
Ward, R.A.</i> |
| | <p>"He turned pale, and remained motionless; the letter
dropped from his hand; his past errors, his future
dangers rushed at once upon his thoughts; he strove
to conceal his perturbation, but in doing so, betrayed
it; and his courtiers in affecting not to observe him,
betrayed that they did."
<i>Sir John Dalrymple's Memoirs.</i></p> | |
| 620. | A RIVER SCENE, WITH CATTLE | <i>Frederick R. Lee,
R.A., and
T. Sidney Cooper, R.A.</i> |
| 759. | THE REMORSE OF JUDAS . | <i>E. Armitage, R.A.</i> |
| | <p>"Then Judas which had betrayed him, when he saw
that he was condemned, repented himself and brought
again the thirty pieces of silver to the chief priests and
elders, saying, I have sinned in that I have betrayed
innocent blood. And they said, What is that to us?
see thou to that."—<i>St. Matthew xxvii. 3, 4.</i></p> | |

- | NOS. | TITLE. | ARTIST. |
|-------|--|--|
| 894. | THE PREACHING OF KNOX
BEFORE THE LORDS OF
THE CONGREGATION, 10th
JUNE, 1559 (<i>p.</i> 66) | <i>Sir David Wilkie,</i>
<i>R.A.</i> |
| 898. | LORD BYRON'S DREAM. | <i>Sir Charles L. Eastlake,</i>
<i>P.R.A.</i> |
| | <p>" In the last he lay
 Reposing from the noontide sultriness,
 Couched among fallen columns in the shade
 Of ruined walls that had survived the names
 Of those who reared them ; by his sleeping side
 Stood camels grazing, and some goodly steeds
 Were fastened near a fountain ; and a man
 Clad in a flowing garb did watch the while,
 While many of his tribe slumbered around."</p> | |
| 921. | SKETCH OF BLIND MAN'S
BUFF (<i>p.</i> 70) | <i>Sir David Wilkie,</i>
<i>R.A.</i> |
| 1029. | THE TEMPLES OF PÆSTUM,
IN MAGNA GRÆCIA. | <i>William Linton</i> |
| 1040. | LANDSCAPE: A RIVER SCENE | <i>William F. Müller</i> |
| 1091. | THE VISION OF EZEKIEL | <i>Paul F. Poole, R.A.</i> |
| | <p>" And I looked, and, behold a whirlwind came out of
 the north, a great cloud, and a fire infolding itself, and
 a brightness was about it, and out of the midst thereof
 as the colour of amber came the
 likeness of four living creatures."—<i>Ezekiel</i> i. 4, 5.</p> | |
| 1112. | PORTRAIT OF MRS. ANN
HAWKINS. | <i>John Linnell</i> |
| 1142. | THE AUGUST MOON | <i>Cecil G. Lawson</i> |
| 1182. | A SCENE FROM MILTON'S
"COMUS" | <i>Charles R. Leslie,</i>
<i>R.A.</i> |
| | <p>" And wouldst thou seek again to trap me here
 With liquorish baits fit to ensnare a brute ?
 Were it a draught for Juno when she banquets,
 I would not taste thy treasonous offer."</p> | |
| 1184. | A FRUIT PIECE | <i>George Lance</i> |
| 1187. | SKETCH OF RUSTIC FIGURES | <i>Sir David Wilkie,</i>
<i>R.A.</i> |
| 1204. | THE VALLEY OF THE YARE,
NEAR THORPE, NORWICH | <i>James Stark</i> |
| 1205. | THE WOODS OF SWEET
CHESTNUT ABOVE VA-
RENNA, LAKE COMO | <i>Frederick Lee Bridell</i> |

NOS.	TITLE.	ARTIST.
1209.	THE VAGRANTS . . .	<i>Frederick Walker,</i> <i>A.R.A.</i>
1210.	" ECCE ANCILLA DOMINI " (THE ANNUNCIATION)	<i>Gabriel Charles</i> <i>Dante Rossetti</i>
1225.	PORTRAITS OF THE ARTIST'S FATHER AND MOTHER	<i>Thomas Webster,</i> <i>R.A.</i>
1235.	VIEW OF THE HOUSE IN WHICH THE ARTIST WAS BORN	<i>John Constable,</i> <i>R.A.</i>
1236.	THE SALT BOX, HAMPSTEAD HEATH	<i>John Constable,</i> <i>R.A.</i>
1237.	VIEW ON HAMPSTEAD HEATH	<i>John Constable,</i> <i>R.A.</i>
1244.	BRIDGE OF GILLINGHAM .	<i>John Constable,</i> <i>R.A.</i>
1245.	CHURCH PORCH, BERGHOLT, SUFFOLK	<i>John Constable,</i> <i>R.A.</i>
1250.	PORTRAIT OF CHARLES DICKENS, THE NOVELIST	<i>Daniel Machise,</i> <i>R.A.</i>
1253.	VIEW OF HYDE PARK CORNER, LOOKING EAST.	<i>James Holland</i>
1276.	HARWICH: SEA AND LIGHT-HOUSE	<i>John Constable,</i> <i>R.A.</i>
1279.	BEATA BEATRIX (SUBJECT TAKEN FROM " VITA NUOVA ") (p. 63)	<i>Gabriel Charles</i> <i>Dante Rossetti</i>
1322.	THE EVE OF THE DELUGE .	<i>W. B. Scott</i>
1367.	PORTRAIT OF SIR JAMES COCKBURN, 7th BART. .	<i>Andrew Morton .</i>
1368.	PORTRAIT OF THE HON. MARIANNA DEVEREUX LADY COCKBURN . . .	<i>Andrew Morton</i>
1370.	PORTRAIT OF MARIANNA AUGUSTA, LADY HAMILTON	<i>Andrew Morton</i>
1379.	THE RATCATCHER . . .	<i>Thomas Woodward</i>
1385.	BEATRIX KNIGHTINGESMOND	<i>A. L. Egg, R.A.</i>

NOS.	TITLE.	ARTIST.
1388.	THE CAST SHOE	<i>G.H. Mason, A.R.A.</i>
1389.	CHILSTON LANE, TORQUAY.	<i>G. B. Willcock</i>
1391.	THE HARBOUR OF REFUGE .	<i>Frederick Walker, A.R.A.</i>
1392.	CARDINAL BOURCHIER URG- ING THE WIDOW OF ED- WARD IV. TO LET HER SON OUT OF SANCTUARY .	<i>John Zephaniah Bell</i>
1394.	CHRIST WASHING ST. PETER'S FEET	<i>Ford Madox Brown</i>
1395.	PORTRAIT OF MRS. CHARLES H. BELLENDEN KER	<i>Sir Charles L. East- lake, P.R.A.</i>
1405.	EDFOU: UPPER EGYPT. . .	<i>J. F. Lewis, R.A.</i>
1407.	PEGWELL BAY, KENT, 1858.	<i>William Dyce, R.A.</i>
1426.	ST. JOHN LEADING THE VIRGIN MARY FROM THE TOMB	<i>William Dyce, R.A.</i>
1428.	A VIEW AT SOUTHAMPTON.	<i>R. Hume Lancaster</i>
1463.	A STREET IN CAIRO . . .	<i>William J. Müller</i>
1474.	DREDGING ON THE MEDWAY.	<i>William J. Müller</i>
1477.	THE MOORLAND (DEWAR STONE)	<i>J. W. Inchbold</i>
1492.	CHRIST AND THE WOMAN OF SAMARIA. (Presented by the Artist's Family.)	<i>Geo. Richmond, R.A.</i>
1498.	SACKING OF A CHURCH IN THE TIME OF JOHN KNOX .	<i>J. Prescott Knight, R.A.</i> (Presented by Colonel Knight Prescott.)
1499.	NATURE BLOWING BUBBLES FOR HER CHILDREN	<i>William Hilton, R.A.</i>
1500.	THE LAST DAY IN THE OLD HOME. (Presented by E. H. Martineau, Esq.)	<i>Robert B. Martineau</i>
1501.	FEMMES EN PRIÈRE (p. 72). (Presented by a body of subscribers.)	<i>Alphonse Legros</i>
1502.	THE CROFTER'S TEAM. . .	<i>H. Hamilton Macallum.</i> (Presented by E. Hornan, Esq.)

NOS.	TITLE.	ARTIST.
1503.	EQUESTRIAN PORTRAIT	<i>Sir E. Landseer, R.A., and Sir J. E. Millais, Bart., P.R.A.</i>
1673.	PORTRAIT OF MRS. MORRIS (Lent by Mrs. William Morris.)	<i>Gabriel Charles Dante Rossetti.</i>

THE TATE COLLECTION.

1504.	NEAR HINGHAM, NORFOLK	<i>John Crome</i>
1505.	PORTRAIT OF A LADY	<i>John Hoppner, R.A.</i>
1506.	OPHELIA	<i>Sir J. E. Millais, Bart., P.R.A.</i>
1507.	THE VALE OF REST	<i>Sir J. E. Millais, Bart., P.R.A.</i>
1508.	THE KNIGHT ERRANT	<i>Sir J. E. Millais, Bart., P.R.A.</i>
1509.	THE NORTH-WEST PASSAGE (p. 28.)	<i>Sir J. E. Millais, Bart., P.R.A.</i>
"It might be done and England should do it."		
1510.	MERCY, ST. BARTHOLOMEW'S DAY (p. 14)	<i>Sir J. E. Millais, Bart., P.R.A.</i>
1511.	"AND THE SEA GAVE UP ITS DEAD"	<i>Lord Leighton, P.R.A.</i>
1512.	HOME WITH THE TIDE (p. 30)	<i>J. C. Hook, R.A.</i>
1513.	YOUNG DREAMS	<i>J. C. Hook, R.A.</i>
1514.	THE SEAWEEED RAKER (p. 16)	<i>J. C. Hook, R.A.</i>
1515.	THE HERD OF SWINE	<i>Briton Riviere, R.A.</i>
1516.	GIANTS AT PLAY (p. 26)	<i>Briton Riviere, R.A.</i>
1517.	THE POACHER	<i>Briton Riviere, R.A.</i>
1518.	RUNNING THE BLOCKADE	<i>Briton Riviere, R.A.</i>
1519.	HER FIRST DANCE	<i>W. Q. Orchardson, R.A.</i>

NOS.	TITLE.	ARTIST.
1520.	THE FIRST CLOUD . . .	<i>W. Q. Orchardson, R.A.</i>
1521.	HER MOTHER'S VOICE . . .	<i>W. Q. Orchardson, R.A.</i>
1522.	THE DOCTOR . . .	<i>Luke Fildes, R.A.</i>
1523.	A SILENT GREETING . . .	<i>L. Alma - Tadema, R.A.</i>
1524.	A RAINY DAY (<i>p. 23</i>) . . .	<i>Peter Graham, R.A.</i>
1525.	THE SILKEN GOWN (<i>p. 35</i>) . . .	<i>Thomas Faed, R.A.</i>
1526.	FAULTS ON BOTH SIDES (<i>p. 29</i>) . . .	<i>Thomas Faed, R.A.</i>
1527.	THE HIGHLAND MOTHER . . .	<i>Thomas Faed, R.A.</i>
	(<i>p. 33</i>)	
1528.	MOTHER AND SON . . .	<i>H. W. B. Davis, R.A.</i>
1529.	THE MUSICAL STORY BY CHOPIN	<i>A. C. Gow, R.A.</i>
1530.	THE LOST CAUSE, FLIGHT OF JAMES II.	<i>A. C. Gow, R.A.</i>
1531.	CUPID'S SPELL (<i>p. 32</i>) . . .	<i>Henry Woods, R.A.</i>
1532.	SCENE AT ABBOTSFORD . . .	<i>Sir E. Landseer, R.A.</i>
1533.	UNCLE TOM AND HIS WIFE FOR SALE (<i>p. 16</i>) . . .	<i>Sir E. Landseer, R.A.</i>
1534.	THE PROMENADE	<i>John Phillip, R.A.</i>
1535.	HUSH! (<i>p. 18</i>)	<i>Frank Holl, R.A.</i>
1536.	HUSHED. (<i>p. 19</i>)	<i>Frank Holl, R.A.</i>
1537.	WAYSIDE PRAYER (<i>p. 28</i>) . . .	<i>E. Nicol, A.R.A.</i>
1538.	THE EMIGRANTS	<i>E. Nicol, A.R.A.</i>
1539.	WEEDING THE PAVEMENT . . .	<i>G. H. Boughton, R.A.</i>
	(<i>p. 21</i>)	
1540.	THE VALLEY OF THE LLUGWY (<i>p. 27</i>)	<i>B. W. Leader, A.R.A.</i>
1541.	CONSULTING THE ORACLE . . .	<i>J. W. Waterhouse, R.A.</i>
1542.	ST. EULALIA.	<i>J. W. Waterhouse, R.A.</i>
1543.	THE LADY OF SHALOTT . . .	<i>J. W. Waterhouse, R.A.</i>

NOS.	TITLE.	ARTIST.
1544.	THE HEALTH OF THE BRIDE	<i>Stanhope A. Forbes,</i> <i>A.R.A.</i>
1545.	ALUM BAY (p. 20)	<i>J. B. Pyne</i>
1546.	NOONDAY REST (p. 22)	<i>John Linnell</i>
1547.	CONTEMPLATION (p. 34)	<i>John Linnell</i>
1548.	PANGBOURNE	<i>Keeley Halswelle</i>
1549.	BLOSSOMS (p. 15)	<i>Albert Moore</i>
1550.	SINBAD THE SAILOR STOR- ING HIS RAFT	<i>Albert Goodwin</i>
1551.	SUCCESS	<i>S. E. Waller</i>
1552.	SWEETHEARTS AND WIVES (p. 34)	<i>S. E. Waller</i>
1553.	THE REMNANTS OF AN ARMY	<i>Miss Thompson</i> <i>(Lady Butler)</i>
1554.	"ARS LONGA, VITA BREVIS"	<i>J. Haynes Williams</i> "Short life ebbs fast ; But still the pathos of the saddened eye Strains at the art, that shall outlive the life ; And, painter more than lover, he that soon Shall pass away, and leave the loved, long art, Gazes, with dreamy soul, upon his work."— <i>Old Play.</i>
1555.	THURSDAY	<i>Dendy Sadler</i>
1556.	A GOOD STORY	<i>Dendy Sadler</i>
1557.	A COUNTY CRICKET MATCH (p. 25).	<i>J. R. Reid</i>
1558.	MOTHER AND DAUGHTER	<i>E. Douglas</i>
1559.	MORNING WITH THE WILD RED DEER	<i>S. Carter</i>
1560.	THE ORPHANS (p. 31)	<i>T. B. Kennington</i>
1563.	ST. STEPHEN	<i>Sir J. E. Millais,</i> <i>Bart., P.R.A.</i>
1564.	THE DISCIPLE	<i>Sir J. E. Millais,</i> <i>Bart., P.R.A.</i>
1565.	CARNARVON CASTLE	<i>William J. Müller</i>
1566.	SYMPATHY	<i>Briton Riviere, R.A.</i>
1567.	HIS FIRST OFFENCE (p. 17)	<i>Mrs. H. M. Stanley</i>
1568.	WIND ON THE WOLD	<i>G.H. Mason, A.R.A.</i>

THE CHANTREY BEQUEST.

NOS.	TITLE.	ARTIST.
1569.	THE PRODIGAL SON . . .	<i>J. M. Swan, A.R.A.</i>
1570.	AYESHA	<i>Val. C. Prinsep, R.A.</i>
1571.	JUNE IN THE AUSTRIAN TYROL (p. 49)	<i>John MacWhirter, R.A.</i>
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